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und Weise der Abstempelung wissen. Es konnte ja leicht vorkommen, dass in dem einen Falle der Stempel des laufenden Jahres (1801), in dem anderen der Stempel des auf dem Titel angegebenen Jahres gebraucht wurde. Der Stempel des oben erwähnten *Militärischen Kalenders auf das Jahr 1802*, dessen Genealogie noch früher als *Œ* gedruckt wurde, zeigt ein Datum welches entweder als 1802 oder 1804 zu entziffern ist. In dem gleichfalls von Unger herausgegebenen *Berlinischen Damenkalender auf das Jahr 1803* ist sowohl Titel als Kalenderstempel (1803) gestochen, und zwar höchst wahrscheinlich auf derselben Platte.

Das Datum des Kalenderstempels hat also gegen die Priorität von *Œ* kein grosses Gewicht. Wir werden demnach die Lesarten *Herabsenkt* (Z. 100), *Stuhle* (Z. 142), *wundervolle* (Z. 421), *Strahl* (Z. 3042) u. s. w. als die Schillerschen anerkennen müssen, während *Herablenkt*, *Throne*, *wunderbare*, *Stahl* u. s. w. nur durch die Flüchtigkeit des Setzers von *ß* in den Text gekommen sind.

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THE MAGIC BALM OF GERBERT AND FIERABRAS, AND A QUERY.

Gerbert, one of the "continuators" of Crestien de Troyes's unfinished *Perceval, ou le Conte du Graal*, appears to have borrowed in one place from the Charlemagne romance of *Fierabras*. Gerbert is describing how Perceval, lying at night on a field where he has annihilated his host of enemies, sees a Hideous Hag approach and with a balm begin to restore his enemies to life :

"Diex ! fait il, de quel vix malfex
Vient ore si laide figure ?"

Cette sorcière tient à la main :

.II. barisiax d'ivoire gent ;
Li cercle ne sont pas d'argent,
Mais de fin or cler et vermeil.

Elle y conserve un philtre, "une poison," qui a servi au Christ dans le sépulcre et qui sert dans les mains de la sorcière à ressusciter les morts et à "rejoindre" les têtes coupées :

A la teste maintenant prise,
Si l'a desor le bu assise ;

Elle prend du baume :

Puis en froire celui la bouche
À cui la teste avoit rajointe ;
Sor celui n'ot vaine ne jointe
Qui lues ne fust de vie plaine !
N'avoit plaie qui ne fust saine
Ausi que s'ainc ne fust blechiez ;
Plus tost est en estant drechiez
Que on ne péust dire trois.
À la poison fu li otrois
Donez qu'ele fait morz revivre ;
Car Dieu, qui ses amis delivre
D'infer et chiaux qu'il a mez,
En fu oinz et embalsemez
Quant el sépulcre fu couchiez.
—À .IIII. en a remis les chiés
La vielle et rendue la vie. . .

Perceval, Potvin's ed., vi, 183 ff.

In *Fierabras* Oliver, badly wounded, issues from camp to do single combat against the heathen giant Fierabras, who, perceiving Oliver's wounded condition, generously offers to heal him :

"—Certes, dist Fierabras, [Oliver,] vous [i] mentés,
Car li sans vous a ja les jenous surmontés ;
Tu es el cors navrés, je le sai de vertés.
Mais voilà .II. barils à ma sele toursés,
Qui tuit sunt plain de basme dont Dius fu enbasmés
Au jour qu'il fu de crois el sepucure portés ;
Plaie qui en est ointe, c'est fine verités,
Ne puet estre percie ne en drangle mellés :
Maintenant est li hons garis et repassés.
Je le conquis à Romme, ki est vostre cités.
Or va, si pren du basme tout à ta volenté,
Ja seras maintenant garis et respassés,
Puis te combattras mieus encontre moi assés."

Fierabras, Kroeber and Servois, p. 17, vv. 522-534.

The idea of putting a revivifying balm in two little barrels and then connecting it with the Resurrection of Christ is not one likely to have occurred independently to two writers. That Gerbert borrowed this idea, or description, from *Fierabras* is a wholly reasonable assumption. He wrote from thirty to sixty years after the date (c. 1170) assigned to *Fierabras* ; the Hideous Hag, the balm itself, and all the other incidents surrounding them are in Gerbert's source¹ ; and, if he is the same as the Gerbert who wrote the

¹ To the same source are indebted the English *Sir Perceval of Galles* and the Welsh *Peredur* ; cf. a detailed study in a volume I purpose to print shortly, in which I hope to do much to reconstruct the story.

Roman de la Violette, his reading was so wide² as almost certainly to have included the *Fierabras*.

A magic balm for reviving the dead or for curing wounds immediately is not infrequently mentioned in early tales. A tentative list of occurrences may be worth giving :

Erec, 4216-36, a balm sent to Arthur by his sister Morgue.

Yvain, 2952 ff., sent by Morgain the Wise to the Lady of Noroison.

The Mabinogion : "Lady of the Fountain," "Geraint" (?).

Yvain and Wawain, 1750 ff.

Fierabras, Gerbert, as above.

Morte Arthure, see note 4, below.

Malory's *Morte D'Arthur*, Bk. v, Ch. x ; Bk. vii, Ch. xxii.

The Mummers, or *St. George*, plays ; for bibliog. cf. E. K. Chambers, *The Mediæval Stage*, I, 205 f.

J. F. Campbell, *Popular Tales of the West Highlands* (ed. 1890-93), "Knight of the Red Shield," "Conal Gulban," etc. ; see Index.

J. Macdougall, *Folk and Hero Tales from Argyllshire*, "Lad of the Skin Coverings ;" see Index.

Hertz, in a note to his *Parzival*, mentions :

Turin, *Vengeance*, I, II, 14, fol. 80vo.

Rigomer (*Hist. Litt. d. l. Fr.*, xxx, 92).

Arthur Beatty, "The St. George, or Mummers' Plays" (*Transac. Wisconsin Acad. Sc., Arts, and Let.*, xv, 283, Oct., 1906), mentions an occurrence, not otherwise known to me, in a German play of the twelfth century (cf. C. W. M. Grein, "Alsfelder Passionspiel," 1874).

The cauldron in "Branwen" (*Mabinogion*), in the legend of Medea, etc., is probably quite a different sort of thing ; as are also the "Herb of St. John" and similar herbs.³

² Cf. Miss Weston, *The Legend of Sir Perceval*, I, 146 : "The *Roman de la Violette* is not a very long poem, but in it we find references to *Yvain*, *Oligés*, *Tristan*, *Salomon et Markolf*, *La bone Florence de Rome*, *Carados*, *Aliscans*, ... *Guillaume Fierabrace* ; to Roland and Aude Gerbert must have known pretty well all the popular stories of the day."

³ *Gaufrey* (ed. Guessard, 1859, vv. 3919-3958) mentions such a herb, but apparently owes something to the balm of *Fierabras* too.

Whence the author of *Fierabras* secured his balm I see no way to tell. It appears highly likely to me, however, that he drew upon folk-tale sources, probably of Celtic origin. As old as his references, or older, are those of Crestien to similar balms in *Erec* and *Yvain*. The particular twist that *Fierabras* gives to the balm motif is the connection with Christ and the Resurrection. But this connection was not a firm-fixed one, for when the author of *Morte Arthure* borrowed this passage of *Fierabras*,⁴ he did not hesitate to alter it to the extent of accounting for the balm as sprung from the "flower of the four wells of Paradise."

The association of the balm with the Lord's Resurrection and, in general, the readiness with which these heathen *données* were attached to Christian traditions or accounted for by reference to biblical events has raised in my mind the question whether or not this balm may not be intimately bound up with the origin of the Grail itself.⁵ My purpose in this note is not to discuss the possibility, but merely to point to several considerations that appear worthy of attention. And for mentioning the matter my excuse—besides the interest that attaches to Gerbert's use of *Fierabras*—must be the recent appearance of two studies upon the origin of the Grail story proper. Miss Weston, in volume II, of her *Legend of Sir Perceval* (Nutt, London, 1909), and Professor Nitze, in the September number of the *Publications of the Modern Language Association* (xxiv, 365 ff.), both believe the story grew out of an initiation ceremony or a ritual. If Miss Weston's contention is right, that Gawain was the earlier Grail hero,⁶ I think it highly probable that a ritual concerning the revival of vegetation,⁷

⁴ For details cf. my article, "Malory, *Morte Arthure*, and *Fierabras*" in *Anglia*, xxxii, 389 ff. (Oct., 1909).

⁵ Nutt's researches into the possible Celtic origin (*Studies on the Legend of the Holy Grail*) do not appear to me to attack just this point.

⁶ Cf. Miss Weston's "The Grail and the Rites of Adonis," *Folk-Lore*, xviii, 283 ff. (Dec., 1906).

⁷ It is interesting that *Fierabras* connects the balm with Midsummer : Oliver threw the barrels of balm into the river—

Or n'iert jamais li feste saint Jehan en esté
K'il ne flote sur l'yawe, c'est fine verités.

(Vv. 1051-2.)

Cf. also *Gaufrey*, vv. 3956-8.

rather than an initiation, was the starting point. It may well be that further analysis will show an interweaving of both ceremonies.

It appears certain that the Perceval tale (the hero's name being an unstable quantity) and the Grail story existed independently before their amalgamation; and the early Perceval tale included the balm incident, which in Crestien's version became submerged. The nature of the connection between the Grail and King Fisherman, or the Lame Fisher, is obscure, as is also the nature of the Grail itself. It seems rather probable that in the earlier form of the story the Grail was less prominent and important than it came later to be. I do not mean to intimate that the Grail, as we know it, originated wholly from the balm of the Hag, but I would suggest that it may owe some parts of its story to the influence of the balm story. This will become more apparent if I place side by side some of the more striking traits of the two stories that seem to have a bearing upon the problem.

1. In the early form of the balm story⁸ the hero secures the balm, heals a wounded relative with it, and ends an enchantment; in Gerbert there is the suggestion of a dead realm in the Hag's connection with the "King of the Waste City"; the balm is both wound-healing and revivifying. In the Grail story proper the chief fact is that upon the hero's fulfillment of a certain condition a wounded man (his relative) will be healed, and (in some versions) his wasted and dead land restored to fertility; closely associated with the sufferer is a mysterious vessel that sustains his life.

2. The balm associated in a later tale (*Morte Arthure*) with Paradise, is in earlier tales associated with the Resurrection. The Grail came early to be associated with the Last Supper and the Crucifixion.

3. The balm itself was the important thing, not the vessel that contained it. The form of the Grail, in the early romances, was vague, uncertain; it was its power or its contents that was of significance.

4. The balm in the folk-tales was sometimes, perhaps usually, accompanied by the "glaive of

light"; in Gerbert the light-giving sword is absent, but the vessels of balm themselves have the light-giving power:—(Perceval is returning to Blancheflor;) Gornument et ses fils l'accompagneront, et quand vient la nuit—

... Tant vos di, ce est la voire,
Que li doi barisel d'ivoire
Que Perchevax ot conquesté
Font par laiens si grant clarté
Qu'ausi cler i fait, ce vos di,
Com s'il fust à plain miedi.

—Potvin, vi, 188.

The Grail had for one of its characteristics the power to give a brilliant light. (A sword, too, is important in some versions of the Grail story.)

5. The balm is first in the possession of a Hideous Hag, who, of course, is no invention of Gerbert's, for she occurs in early Irish as well as late Gaelic. The Loathly Damsel who reminded Perceval of the Grail quest certainly appears to have been modeled upon the Hag (cf. Crestien, Potvin, ii, 5900 ff., and Wolfram's "Cundrie la surziere," *Parzival*, vi, 962 ff.)⁹.

6. In Gerbert the Hag connects herself with the Grail and the Grail-quest; this explanation, however, is susceptible of explanation as an echo from Crestien's poem.

If we were dependent upon Gerbert alone for the balm story, none of the points I have mentioned would be worthy of much consideration; but it is not greatly difficult to reconstruct from sources independent of Crestien and Gerbert the story that Gerbert partially tells.

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THE BALLAD OF EARL BRAND.

This interesting archaic ballad, well preserved even at this late day, may be added to the large and increasing number of British ballads of the better sort whose currency in America is attested.

(Folk-Songs of the North Atlantic States, collected by Phillips Barry. *Earl Brand*,—A. Re-

⁸ Cf. note 1 above.

⁹ With Wolfram's Cundrie compare Gerbert's Gondree, in Miss Weston's quotation, *Legend of Sir Perceval*, i, 122.